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nations, Germany, Italy, France and Spain. The casquette (No. 96) and breastplate (No. 100: German), with its gauntlet, reproduce forms found in the Venetian portrait of the sixteenth century on the south wall of the first picture gallery; the sword (No. 46: Italian, with Spanish hilt) is the work of Cæsar Borgia's bladesmith, and might have figured in the Duke's luxurious embassy to France. On the Field of the Cloth of Gold, the mace (No. 13: French Gothic) would have had an antique look; and when Don Quixote was written, the suit of cap-à-pie (No. 98: Spanish) was old-fashioned enough for its hero. Of many of the hundred objects making up the collection, the very names, once the commonplaces of field and tourney, have faded into a scholar's terminology, needing the glossary. The catalogue (placed for the use of visitors on the case by the wall) records the strange words *cinquedea* and *heaum* and *miton*, and many more, which, until we find the corresponding objects, are as meaningless as they are romantic. Yet the beauty and the skill that all the pieces show have outlived their use, and compel an undiminished admiration.

### Bartlett Collection.

#### BRONZE UTENSILS.

The Greek *situla* or wine-pail (seen in a separate case in the south part of the Bartlett room) was found in Southern Italy, and dates probably from the fourth century B. C. The reliefs on either side are excellent specimens of what is known as *repoussé* work, being beaten up with a punch from behind, and afterward finished from the front with hammer and graving-tool. The work of finishing has been done in this instance with much care—observe the leaves of the vine in the background.

The subject of the reliefs is appropriate to the purpose of the pail. In one we see the young wine god Dionysos seated upon a rock beneath spreading grapevines, idly caressing a panther. He wears his long hair arranged like a woman's, but his figure has not yet the effeminacy that characterizes it in later art: there is, for example, markedly less softness than in the statuette from Lower Egypt in this collection. He holds in his left hand his *thyrsos*, the staff topped with a cone of ivy leaves regularly borne by all the Bacchic rout. The ivy was believed to conceal a spear-point whose touch would induce madness. A maenad—a nymph mad with Bacchic frenzy—dances before the god ecstatically; while from the opposite side a satyr, dropping his *thyrsos* in his eagerness, rushes up with a *kantharos* (two-handled cup) of wine for his master.

The very little that remains of the relief on the other side of the *situla* is yet enough to show a nicely calculated balance between the two designs, the corresponding figures being of opposite sex. Ariadne, Dionysos' bride, sits in the centre; at her right is seen a panther skin flying from a left arm which belonged to a dancing satyr; opposite appears the hind foot of a panther that stood at her left, doubtless the mate of that which Dionysos fondles. (The pair draw a car in the wedding procession of the god and Ariadne.) Beside the panther was a maenad hurrying toward her mistress and bearing in her left hand a wreath.

It is to be noted that each relief is so accommodated to the field it occupies that it can be seen in its entirety framed within the undisturbed outlines of the vessel. Two bails, instead of the one that would have sufficed for practical purposes, serve to maintain the symmetry of the design.

The archaic Greek bath-basin (*louter* or *louterion*),

from Italy, exhibited in a special case near the north-west window, is the most notable of the bronze utensils possessed by the Museum. Compared with the large basins in the many bathing scenes represented on Greek vases, this *louterion* is of unwonted elegance. They are plain shallow bowls apparently of terra cotta or marble, fixed upon low columnar pedestals and not intended to be moved beyond being tipped to discharge water. (A good example of such *louteria* is seen toppled from its pedestal at the scene of the conflict between Achilles and Thersites on the Apulian grave amphora in this room.) This *louterion* was likewise to be set upon a pedestal—perhaps of marble, like the bronze *louterion* set upon a marble basis, painted by Polygnotos in his famous Fall of Troy at Delphi. But it was to be portable, and full advantage was taken by the artist of the opportunity for effective decoration presented by the handles. Two of them are strong oval rings swinging in heavy bobbins and projecting horizontally when not in use. The utmost capacity of the basin being about thirteen gallons, two men could well enough carry it, and doubtless only these swinging handles were intended to be regularly used. The other pair, though sufficiently strong and not unskillfully designed for use as handles, were added chiefly for decorative purposes. And most effective they are. Each represents a couple of athletes at the climax of a wrestling match. They have taken a usual hold, each grasping the other's left wrist with his right hand, and now with their heads butted together are pushing with all their might. It is just such a bout as is described, in Lucian's dialogue on *Gymnasia*, by the barbarian Anacharsis, astonished at the (to him) strange performances of the Athenian youth. "These young men at first caress each other in the most peaceable manner; but afterward, taken with I know not what madness, they stoop down and push one another and *knock their heads together like rams*; and when one has got the other on the ground he does n't let him lift his head, but presses the poor fellow into the mire and chokes him, while the victim pats his adversary on the shoulder, begging, I suppose, not to be choked absolutely to death."

The round box with its cover decorated with a woman's head in relief (in the case of small bronzes) is a representative Greek **mirror-case** from about 300 B. C. The mirror itself, which was a thin disc of burnished metal, has been lost, but the case is well preserved, retaining in part its original color and (especially inside the cover) its original brilliant polish. Box and cover were cast in moulds and afterwards finished on a lathe. The relief was hammered from a thin plate of bronze (*repoussé*) and attached to the cover with lead. The lady here represented has her hair arranged in a favorite manner of the period—parallel rolls terminating in a large flat coil at the back of the head—but the kerchief here covering it was often not worn. Her earrings, too, are quite in the mode of the day, which reproduced a fashion of great antiquity, gold earrings of this form having been among the treasures hidden by residents of the "burnt city" on the site of Troy some two thousand years before the date of this mirror.

The other **mirror** shown here is of the most characteristic Etruscan variety, in which the front was brightly polished to give the necessary reflecting surface, and the back received an incised design, modeled in the first instance on the interior paintings of Greek *kylikes*, of which splendid specimens, some of them actually from Etruria, are exhibited in the centre of the Hall of Greek Vases. The design of this mirror represents two satyrs and a woman (in a Greek vase she would probably have been indicated as a maenad) gathering grapes. With the handle of bone or horn into which the spike at the bottom was driven, the mirror would be complete. Its date is not far from that of the Greek example.